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the Academy has its quarters will follow in the January number of this magazine. The volume practically starts a new series in continuation of the two volumes of "Supplementary Papers" issued in 1905 and 1908 by the American School of Classical Studies which has been merged with the Academy in Rome; the new series is ambitious in its size and contents.

Director Jesse Benedict Carter, whose loss the Academy in Rome has had to deplore, contributed to this volume a paper on the curious system of priesthood in early Rome. It contains many suggestions in the way of religious forms and political action to explain anomalies in the Papacy, not at all in the controversial sense but the historical and impartial. The writer shows that very early times were witness to the difficulty of adopting democratic procedure to religious and secular growths when the latter had been planted and fostered under the rule of a king or an oligarchy. Eugene S. McCartney offers an antiquarian paper with several plates of illustrations concerning the debt the Romans owed the Etruscans for various improvements on weapons and modes of warfare. Latin writers have been much readier to concede to the Etruscans a superiority in the fine arts and in augury, especially the divining of the future from the flight and conduct of birds, but were far more reticent in the matter of the military. Such indications as may be gathered from ancient writers and modern investigators are put together and then Mr. McCartney considers piece by piece the weapons and defensive armor of the Roman soldier, with a word or two on chariots and entrenched camps. He concludes: "Even though the Romans did not make any sudden radical departure from traditional equipment and tactics, they showed themselves past-masters of the art of war by rendering perfect and effective the borrowed devices upon which other nations had exhausted their resourcefulness. Their particular forte was not so much creating as re-creating."

An odd subject is that treated by John R. Crawford, viz.: the heads of old Greek and Roman statues which have been found lacking the top or back, not broken but sawed off. These intentional mutilations have been assigned to faults in the sculptor, faults in the marble block, adaptations of the figure to architectural needs and to the whims of fashion—as in the case of the *chevelure* of Roman ladies carved in a separate block and fitted on the marble head to remain while that particular form of hair-dressing stayed in fashion. These carefully cut heads have also been dragged into the realm of superstition, and it is Mr. Crawford's special endeavor to show the falsity of the argument that split or bisected heads of this kind have something to do with rites of a Syrian sect introduced into Rome whose priests are supposed to have cut and carved real human heads with the idea of getting the deity in touch with the brain and to have used marble heads of gods with movable "lids" in their symbolic ritual. This far-fetched theory belongs to Paul Gauckler; it is not difficult to show its absurdity. Many towns in the time of the Roman Emperors had marble or bronze figures with removable heads, ready for the portrait of the new

ruler, from that to the idea of removable wigs of stone is but a step. Interesting and copiously illustrated is the paper by Stanley Lothrop on B. Caporali of Perugia, a comrade of Pinturicchio, hard at work on altar-pieces and murals for churches in Perugia while Columbus was a boy. Caporali is comparatively little known despite a certain sweet, devout look in his Madonnas and angels, a primitive charm in his severe backgrounds and a singular flavor in his coloring. Tourists look at his work, of course, but the overpowering quantity of paintings to be seen in Italy keeps a modest workman of his rank well in the background. Densmore Curtis adds a paper on a special kind of gold jewelry made in Italy, Greece and the Levant earlier than the sixth century, B. C., in which granules of gold are so disposed as to outline figures, limbs, muscles, compartments, animal forms and so forth. Mr. Lothrop has failed to show the analogy offered by this kind of decoration with the decoration of rugs, hangings and other textiles and with basketry, another perhaps more primitive branch of weaving.

### THE FUNCTION OF ART

To accept Art for Art's sake, to divorce it from life, would be to pigeonhole our souls, as most people put their religion into Sundays. The deepest analysis seems to conduct us back to a recognition that Art and Reality, though they have no necessary relation, do actually tend to approach each other in the greatest Art. . . . If the supreme test of plastic and literary Art is its communication of a sense of life, is it not Truth we are really worshipping—Truth under another name? For lifelikeness, if it does not necessarily mean likeness to particular individuals, does necessarily mean likeness to universals.

And Selection, though it omits portions of the truth, does not omit the whole truth—nay, sometimes reveals the whole truth by cutting away the obscuring details. Reality is the inexhaustible *fons et origo* of all great Art; apart from which there is no life in Art, but a rootless, sapless, soulless simulacrum. . . . The biggest souls have never been able to express their sense of the multiform flow- ingness of things in neat packets of propositions; they have expressed it through the infinitive of Art. And Art, having once in human history been the medium of the spirit, must never sink back into a soulless toy. The Art of the future must vivify Science and take it up into Life; it must touch Truth with emotion and exalt it into Religion. *Israel Zangwill: Italian Fantasies, Macmillan, 1900.*

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The new organization called "American League of Young Sculptors" has opened its first exhibition at the Gorham Gallery, Fifth Avenue and 36th Street. Eighteen sculptors have on view sixty-seven different pieces of sculpture. Undoubtedly this exhibition will be extremely interesting and worth the while of New Yorkers to see. As we are going to press we postpone any extended notice of the exhibition until next month.